1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

The *mush stirrer* (cu.ŭ'n) was simply three or four arrowweeds, dressed and held by loose twining at the handle end. Their lower ends were then trimmed off even (Pl. XIV, *d*).[29] 415

A *broom* (n,imama'l) was simply a large bundle of arrowweeds bound at one end. [412]

Temporary cups and bowls were sometimes fashioned by hollowing out small barrel cacti when travelling.

The *rabbit net* (ca'a'k) was a purse net set in the runway. It was about a yard square. A stout cord threaded through all four edges was attached to a stake. The rabbit dashing into the net, spread open on the bushes, pursed it and was held fast by the stake. The cordage for the net was rolled of the strings of black-eyed pea pods. The net was made on a loop foundation (at upper left corner, Pl. XI). Twenty-five or thirty meshes formed the first row: these tied together (?) were called an ear (smalk). No net gauge was used. 224 286 [283]

Flageolet.—This instrument was used in lovemaking, but not as an accompaniment to song. "A boy was certain to get a girl if he used it." It was a large reed, up to two feet in length, so chosen that it was formed of two internodal sections with a single node or septum between, both ends then being open. Small holes were made on each side of the node so that it could be pierced, perhaps slotted between these holes. In addition, four finger holes were made near the distal end of the flageolet. To play it, one blew into the open proximal end which was held between the lips; the forefinger of the left hand partially covered the holes at the node to serve as a reed, while the fingers of the other hand lay on the holes near the distal end. The instrument was called w'ilw'i'l or less properly taltal. 534 [832]

WEAPONS

Armament for the Maricopa consisted of bows, short wooden clubs, and small circular shields. A special pike was carried by the battle leader alone; rarely other men armed themselves with simple wooden pikes. Armor, pole-length clubs, and stone headed clubs, all used in this area, were unknown. The Maricopa 411

[29] No. 2-11874.

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Maricopa

PLATE XII

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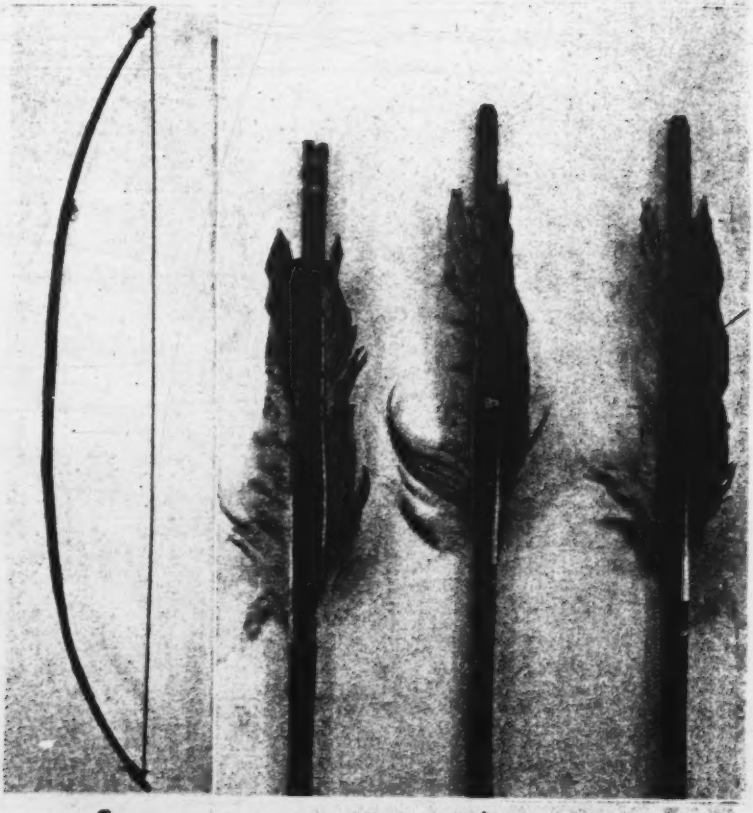

c d

GOURD RATTLE, FISHING FLOAT, AND HUNTING BOW AND ARROWS

[FACING P. 133]

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Halchidhoma
Kohuana

Singing alone comprised the night performance within the meeting house, where the scalp had been set on a short post just within the doorway. (The Maricopa never danced in this house.) The old women joined the men in singing on this occasion, although normally they never attended formal gatherings in the meeting house. The singers used rattles or beat and scraped on overturned baskets by way of accompaniment as the songs dictated. The singing continued throughout the night.

There seem to have been no songs peculiar to the scalp dance with the possible exception of hwĭcĭvau′, "enemy standing," and tuxa′ʀᴬ, "pasted, sealed." The former bore a name identical with that of the whole performance; the latter was said never to have been sung for mere amusement. But these songs, like pipa′ (people), kapĕ′t (turtle), and cĭmāθul,ʸᴬ (red ants) were sung at both preparatory and victory dances. Hwĭcĭvau′ was said to be Halchidhoma, kapĕ′t Kohuana, and the three others Maricopa. All were sung at the joint performances of the mixed community. Tuxa′ʀᴬ and hwĭcĭvau′ had rattle accompaniments. The singer of the last-named dreamed of the enemy teaching him the song. The song related how the enemy treated prisoners and how appalling the enemy thought it that one of them lost his scalp. It also told of insects fighting among themselves.

The scalp now went into the permanent keeping of its elderly custodian, who placed it with others collected in the past in a special receptacle in the meeting house. Each morning before dawn for four days he bathed, washed the scalp, and replaced it. The receptacle (called 'ie′rhĭl,ȧtca′vĭs, "hair container") was especially made for the purpose: a large undecorated pot, nearly globular, with a small mouth and no neck, covered with a clay plate. For these four days he slept alone in the meeting house, lying on the south side with the pot to the east near his head. No one else dared sleep there for fear of the scalps. The keeper would hear the scalps talking together in the pot; would hear them go outside to play, open the door, and re-enter the pot. He would sometimes announce, "Something is going to happen to our people, because I heard the scalps laughing and having a good time"; laughing because a Maricopa was going to be killed or die at home.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

A spectacular dance called Moving the King Around (xanavre' gicpa'cam, "to move out the king") may have been coupled with the song Dragonfly (xanavare'). The word xanavare' meant not only dragonfly, but the leader of the whites, as king or President. This looks like the confusion of a native term for the insect with a Maricopazation of Spanish *general*. The reference in this dance was to Montezuma, a figure of local myths, who was identified in some fashion unknown to me with the Sierra Estrella. The mountain was called "Man lying on his back" beside its esoteric name "Berdache Mountain," and a peak at the eastern end, "Two heads." These are recorded on modern maps as "Montezuma Sleeping" and "Montezuma's Head." The word mŏntĕsu'm, according to Mrs. Redbird, meant "unknown people"! The performance was based on the circumstance that "in the early morning the Sierra Estrella looks as though there was a great building there, a castle, or a row of cottonwood trees, or the like. It will stand this way for a time and suddenly disappear." This is simply due to the morning light sharply defining the pinnacles on its northeastern front for a time.

The man "who started it again [the song?] said he was going to make something like they see in that mountain." He painted a cloth to resemble the mountain. He danced with others, all "going around" several times; then he stretched the painted cloth to cover them all. Baskets were used to mark time; some beaten, others scraped. This dance took place in the open during the day. "They thought it the greatest performance ever held. He never tried it again."

The dance forms of the Maricopa appear in summary as two alone: a circular dance and one in which two opposed lines of dancers trotted backward and forward together. The circular form was used in the big social dances described above, the scalp dance, and with Mountain Killdeer singing. The direction of movement was counterclockwise in all three, as in all Maricopa

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Pima (cf. J. A. Mason, *Papago Harvest Festival;* Davis, *Papago Ceremony;* Russell, *Pima Indians*, pp. 266, 328; Parsons, *Notes on Pima*, pp. 461 f.; Curtis, II, 12).

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Mohave
Yuma

circuits. The form with opposed lines was recorded, so far as my scanty notes go, in the girls' puberty rites and with Buzzard singing. For other songs, the stereotyped procedure was simply sitting or standing about. The lack of variety in dance steps is noteworthy.

The rhythmic accompaniment for songs and dances was with gourd rattles or baskets which were scraped or beaten. Other instruments were unknown: the drum, the trench drum described for the Mohave, deerhoof and cocoon rattles, and the notched rasp. The Yuma and Pima were credited with the deerhoof rattle, the former in their mourning rites; the Pima clown used the cocoon rattle, and the Pima again the notched rasp in the cure of rheumatism and to bring rain.

The rattles (^{a}xna'l$_{y}$^{a}tatci'n, "shaken gourd") were always made of gourds they cultivated. These were mounted on wooden handles which projected completely through them, with small pebbles inside. The rattle was pierced with many little holes "to get all the noise out." In examples for secular use, these were arranged in longitudinal and transverse rows (Pl. XII, *a*),[5] but shamans, according to Kutox, who alone described their use in curing, had the holes grouped in little circles. The reason for the difference was unknown to the informant. Arrangement of the holes to represent the constellations, as recorded for the Navaho, was unknown.

[5] Washington State Museum, No. 2-11921.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15

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TABLE VII

Tribal Identity of Songs

(According to Maricopa Information)

Local Name	Cue Name (from Kroeber's List)	Maricopa	Halchidhoma	Kavelchadom	Kohuana	Yuma	Mohave	Pima	Kamia	Yavapai	Accompaniment: Gourd Rattle	Accompaniment: Bent Basket	Accompaniment: Scrape Basket	Use
akil	akil								×					
arrowreed (axta')	ahta (cane)						×							
bat (kumpănyakŭ'c)	bat		×								×			
birds	birds						×							
blackbird (xasikwa')	deer		×									×		curing
buzzard (ce)	buzzard	×									×	×		war and scalp dance, and pleasure
catukxo'tas	satukhota					×								
cottontail	rabbit									×				
crow	raven					×?								
deserted (vŭspo')	sakachara		×									×		frequently danced; war dance
dragonfly (xanavane')	dragonfly (ahakwa'ilya)		×											involved a performance
eagle (ĕspa')	eagle (ohwera)	×												
enemy standing (hwĭcĭvau')	———		×											war and scalp dances
frog (xanyl')	frog		×			×								for pleasure, but brought rain
grebe (xaltau'p)	halykupa (grebe)	×												

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15

TABLE VII—*Continued*

Local Name	Cue Name (from Kroeber's List)	Maricopa	Halchidhoma	Kavelchadom	Kohuana	Yuma	Mohave	Pima	Kamia	Yavapai	Accompaniment: Gourd Rattle	Accompaniment: Bent Basket	Accompaniment: Scrape Basket	Use
hand game (tatuðul,l'g)	tudhulva (hand game)	×	×	×	×	....	....	....	....	....	....	....	....	"sung by everybody here"
ivàðo' (a fly)	avadho (an underground insect or chrysalis)	....	×	....	....	....	....	....	....	....	....	....	×	the principal war dance song; also when enemy was killed and for pleasure
il,icà'c	alysa	×	....	....	....	....	....	....	....	....	....	....	....	.....
kara'uk	ohoma	....	....	....	....	×	....	....	....	....	....	....	....	at mourning rite
kultč'ck^{a}	kamtoska	....	....	....	....	....	×	....	....	....	....	....	....	.....
lightning (xuŏ'v^{a})	orup	....	....	....	....	×	....	....	....	....	....	....	....	.....
morning star (xomàce' kovàtai'ya)	——	×	....	....	....	....	....	....	....	....	....	....	....	war leader's song
mountain killdeer (vitaxi'c)	——	×	....	....	....	....	....	×	....	....	....	×	×	with special war dance performances; and when enemy was killed
nighthawk (uxu')	orup	×	....	....	....	....	....	....	....	....	....	....	....	scalp dance
oxo'mc	ohoma	....	....	....	....	×	....	....	....	....	....	....	....	mourning rite
people (pipa')	pi'ipa	×	....	....	....	....	....	....	....	....	....	....	....	war and scalp dance
rat (uxu'l,^{a})	ohulya (rat)	....	×	....	....	....	....	....	....	....	....	×	×	for pleasure

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TABLE VII—*Continued*

Local Name	Cuz Name (from Kroeber's List)	Maricopa	Halchedhoma	Kaveltcadom	Kohuana	Yuma	Mohave	Pima	Kamia	Yavapai	Accompaniment: Gourd Rattle	Accompaniment: Beat Basket	Accompaniment: Scrape Basket	Use
red ants (cĭmâ·ŭly^{e})	chamadhulya	×												scalp dance; occasionally for pleasure
salt (ĕsi'c)	salt	×												war (?) and scalp dance
seal (tuɣa'n^{e})	tuharl (rattle)	×									×			war and scalp dance (?)
sun (ĭnyă')	nyavadhoka	×		×										"any time for fun"
tatuma'npĭg	tumanpa	×												with dance at girls' rite
tcutŏ'ɣam	chutaha (crane?)	×	×?	×?	×?			×						probably all local tribes; boys' bee-killing ordeal
tuma'np	tumanpa				×									for pleasure; war dance
tuma'np^{e}ko'lĭs (long tumanp)	long tumanp	×									×			for pleasure
turtle (kapĕ't)	turtle				×									war (?) and scalp dances
twisting (ɣikwi'ɬc)	hayakwira	×	×											curing
vinimulya	vinimulya						×							
wine (ɣatca')	———	×	×					×						sahuaro drinking
ɣamutcl'tc	mat-hamuchicha		×			×								
yaɣai'k	nyohaiva				×									

1:Spier E-5 (1929-1932) 1933 · NT15 River Yumans NT15

[533] of them, but there was no local song named for them. Similarly
[756] Fox was the subject of a shaman's song, but there was no song bearing this name.

Deserted referred to a deserted house in which, traditionally, a man was lying when he heard bird spirits gathered there singing this song. These little birds (resembling meadowlarks) were called cikátca'ʀák (Mohave sakachieka).[17] For this song men
[534] and women sat, beating time with sticks on baskets.

Dragonfly may have been confounded with another song. The native term for the insect, ɣanavárɛ', also meant king, president (from Spanish *general-a*). A performance named "Moving the king around" is described in the section on dances. The song and performance were given only once, or at most a few times: the singer died.

Eagle was sung once or twice by a man who dreamed it and soon died. The Mohave name Ohwera was not recognized.

Enemy Standing bore the name of the scalp dance, a name taken from the practice of mounting the enemy scalp on a pole. It was used both in war and scalp dances. It was sung by ɣatisa'-là, an Halchidhoma chief, who dreamed of dead enemies returning to tell how they had been treated by the Maricopa. The song told how a father behaved when someone of his family was taken prisoner or killed.

Frog was sung "by everybody" for pleasure, but it brought
[821] rain because it told "all about" rain and wind. "The first part of the evening," she (Frog) told how she left her home (having killed the culture hero): continued how she was pursued and caused a storm to spring up behind her to hamper her pursuers.

Grebe (? "a kind of duck"), ɣaltau'p, was distinguished from loon (ɣalyápu'kc) for which there was no local song (unlike Mohave). Grebe was sung infrequently, "when very happy"; probably not a shaman's song.

Hand Game: the song had the name of the game. Like the Mohave they considered this one of the song series. It was "sung
[524] by all the tribes here." They played the game every night. It consisted of only a few songs, indefinitely repeated; telling that

[17] Kroeber, *Handbook*, p. 787, n. 1.

Free rendering: "Coyote is here. He comes as a white human. 533
He took an obsidian stone. He carried it around the sky in his 539
mouth and he carried it around the earth." The song praises Coyote for his quickness in carrying the stone around the sky and earth; in praise he is described as white.

Oxo'mc (meaning unknown) was volunteered by both Last 533
Star and Kutox as sung by the Yuma together with Kara'uk. This was also Kroeber's information from Mohave sources.

People was sung at war and scalp dances. Its content was ironical: how the enemy fled but were taken captive; how well they were cared for instead of being badly treated; how a father among them shed tears of joy, not sorrow, at this outcome.

Rat was a song without dance used for pleasure of an evening. The accompaniment was with a basket beaten and scraped. The [534]
animal referred to (uxu'l,^{k}) is larger than a packrat, its tail with a bushy tip, and does not build a nest but burrows.[19] The song told about the rat's home and the paths it took.

A song of this series was recorded. (Normal speech is again 533
given below each line of text.) 539

xaiilca'maθi'aiik ai'icamaθi ylxailca'maθi'
cŏmâθi'k
He does not know

Repeat last word four times.

xiyomaxu'l, maxu'l, xuma'x
uxu'l,^{k} xuma'x^{k}
rat boy

hlcima'txail'ta.u'l, xiail'c ca'maθi
âma't ta.u'l,lg cŏmâθi'k
[his] dirt heaped high he does not know

Repeat last two words twice.

Free rendering: "He does not know where his home is. The rat is a boy. His dirt pile (i.e., his home) is heaped high. He does not know where it is." It describes how a young (boy) rat did not know where his home was, but implies that he finally reached it. Like all songs the tale was left incomplete: "everybody who dreams tells in his song how someone started for a place, but

[19] This corresponds to the Mohave discrimination ohulya, "rat," from ama'-l,k," "packrat."

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15

533 never tells how he got there. He always stops telling before that
[539] point."

Salt was sung by old men and women "at the time they killed or captured an enemy" (war dance as well as scalp dance?).

Seal (i.e., fasten) was "probably sung when they killed an enemy, because it was not sung for mere amusement." It may refer to sealing the cover on the jar in which scalps were stored.

[881] *Tatuma'npig* was the name of both dance and song at the Maricopa girls' puberty rite. The song referred to purifying the girl, making her strong and industrious, dignified, kind, gentle, able to withstand thirst, to run well, and the like. The dance [535] form was a line of girls with the menstruant at the middle facing a line of men, both moving backward and forward together. Last Star pointed out that this was not the song *Tuma'np*, a Kohuana song sung for happiness and when going to war by old men and women.

Tuma'np·ko'lïs, "long tuma'np," was sung by Maricopa; a wholly different song from tuma'np. It was called "long" (ko'-lïs) because "it holds," drags. A few old men and women would [534] gather to sit singing this when they were happy, accompanying themselves with a gourd rattle.

533 A single song of this cycle was recorded as follows:
539

xikwai	amo'likwai	amo'likwai	amuwa'ṇkol[?]
xikwai	amo'li		
the giver	[an exclamation?]		[meaningless]
xiyai'awi'valčm			
vawi'm			
he did this			

Repeat all this twice.

The song was said to relate how a certain bird or animal did something.

533 *Tcutŏ'ẋàm* (meaning unknown) was sung by Maricopa, Pima,
[171] and "probably all others here." It was sung when they started to look for a nest of bees which young boys were expected to exterminate. "This represents going to war." The song was not dreamed, "but a man who knows how sings it." Its content was a strange combination: it told of plentiful crops and water; then

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

thrust on the end of the stick so that it could be slung at the opponents. They began at a signal. They must not cry nor run away when hit, but must keep the line intact. They dodged, twisting aside. This was their first training; then when going to war, if shot, they would be able to stand it and hold the line. It trained their arms and taught them to throw straight. The lines moved toward each other until one side broke and ran. This contest was frequent, but was considered very rough. It was played only early in the morning and in the evening. 524 857 866

Boys also used slings for sport. The sling (ɑaθla'p) was not a weapon. It was made of an elliptical piece of leather to each end of which a cord was tied. 526 857

They juggled (mai'âmtciacu'm, "to swing upward") with little wild gourds, stones, or clay balls. They used two, three, or four. This was played at by anyone. Poles were balanced on end on the hand as a sport. (This was nameless.) 524 857

Tops were twirled between the palms by both boys and girls. These, as the name implies (ᵃma'tâpaiyi'ʀᵃ, "flying clay") were made of a disk of baked clay, an inch to one and a half in diameter, mounted on a slender stick, six inches long (Fig. 14, *c*). The lower end of the stick being flat, the top travelled in a circle. The boys would use this as a test of good running; each trying to follow his erratic top.

Boys amused themselves by tapping arrows on their bow strings to see who could make the loudest sound. The bow was held vertically, string up, with one end resting between the teeth. This was the only form of musical bow known to the Maricopa. [534]

The bull-roarer (xiuxiu: onomatopoetic) was also merely a plaything. This was a ten-inch length of split and scraped arrow-weed, with a cord fastened in notches near one end.

The hidden ball game (tatu'ðulĭk, "hiding") was a pastime, not a gambling game. Two opponents, facing each other, had each a ridge of dirt transversely before him. One ran a small stone repeatedly through his pile, singing kwâtâðu'n, kwâtâðu'n, until he left it hidden there. (The dirt was not divided into 524

2:Bartlett G-5 (1850-1853) 1854
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131 of the Jornada and towards the Colorado. Their present position adjoining the Pimos, was chosen for the benefit of mutual protection.

595 This people restrict themselves to a single wife.
776 Their ideas of a Supreme Being, in whose existence they believe, are of so vague a nature that I could not
775 ascertain them with exactness. After death, they believe that their souls go to the banks of the Colorado, their ancient dwelling-place, and there take refuge in the great sand hills, where they are metamorphosed into various animals and birds. Their heads, hands, feet, etc., each become owls, bats, wolves, and other animals. They believe, too, that the souls of their enemies, the Yumas, also find a place there; and that the wars which have so long existed between them on earth, will be continued there, after death.

584 When a man desires to marry, and has made choice of a girl for his wife, he first endeavors to win over her parents by making them presents. The fair one's attention is sought by another process. To do this, he
[534] takes his flute, an instrument of cane with four holes, and, seating himself beneath a bush near her dwelling, keeps up a plaintive noise for hours together. This music is continued day after day; and if no notice is at length taken of him by the girl, he may "hang up his flute," as it is tantamount to a rejection. If the proposal is agreeable, the fair one makes it known to the suitor, when the conquest is considered complete. No girl is forced to marry against her will, however eligible her parents may consider the match. Whenever a girl marries, it is expected that her husband will present her parents with as much

2:Bartlett G-5 (1850-1853) 1854
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Pima 10429

RY
584 as his means will permit, to compensate them for the loss of their daughter, whose services are to them a matter of consequence.

RY
[534]

Indian Flute, and Rattle of Deer's Hoofs.

RY
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[171] Among both the Coco-Maricopas and the Pimos, the women do the principal part of the work. Besides taking care of the children and attending to the household matters, they grind the corn, make baskets, gather mezquit beans, help till the ground, and sometimes spin and weave.

The men plant and gather the crops, and take care of the animals. This I believe is all they do; and as
RY
P
[412
177] the performance of these duties is not a very onerous task, they are idle the greater portion of the time. Their implements of husbandry are steel hoes and axes which they obtain from the Mexicans, harrows, and occasionally a long-handled spade. Grinding corn on the *metates*, or stones, is a work of great labor, and comes hard on the poor women, who are obliged to get upon their knees, and exert the whole strength of their arms

4:Brown U-5 (no date) 1906 NT15 River Yumans NT15
Maricopa
Pima NU29

A PIMA-MARICOPA CEREMONY

By HERBERT BROWN

R P 796 The Harvest or Corn festival of the Pima and the Maricopa Indians, known to them as *Pan-neech*, or Wild Pastime, is no longer observed by them, nor do I know that it has been observed for the R P [241] last twenty-five or thirty years. Although known as a harvest festival it was indulged in on all important occasions to the extent of one or more times a year. Any event of note in tribal life was generally so celebrated — an abundant harvest; a successful raid against the Apache; the killing of any of the many predatory bands of renegade Indians which at that time infested almost all sections of the country. Whatever the occasion, the festival was R P [574] the signal for a great gathering. I was told that at one time there were no fewer than 4,000 Indians present — Pima, Maricopa, and Papago. I can not now recall the reason for the celebration and my notes fail to aid me in the matter.

These celebrations invariably took place in the mesquite forest north of the old Casa Grande ruins, south of the village of Blackwater on the Gila. A circle of ground, some half an acre in extent, was cleared of underbrush and logs. A ridge of loose earth eight or ten inches high marked the exterior boundary of the circle. Near the center of the circle was a great heap of dry wood from which a fire, in the center, was kept continually burning. At a sufficient distance from the pile of wood a trench, about 8 feet long, 6 feet wide, and 4 feet deep, was dug for the accomodation of the R P musicians, some six in number, three of whom beat drums and [534] three rasped the bottoms of upturned flattish baskets upon which had been spread a layer of wax, an exudation from the mesquite. This when rubbed with a bone produced a sound somewhat between a squawk and a shriek. The drums were made of cottonwood logs carefully burned out, over each end of which was stretched a piece of half-tanned deerskin. The musicians kept time to a tune that